

The Daily Movie Magazine



CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

Meet Mr. Shoestring, the Prince of Bunkum

IT'S THE same in the movies as it has been in every new business that offers immense financial returns in a short time. It has drawn to it all of the quick-witted gentlemen who like to start on a shoestring and "clean up."

And for those who are on the inside and who have an opportunity to watch them understandingly they form a screamingly funny farce when they foregather in their accustomed meeting places and begin their favorite pastime of handing out the bunkum to each other.

Oddly enough, Mr. Shoestring in the movies usually has a legitimate proposition. It isn't the under-water real-estate firm nor the salted gold mine. Nine times out of ten he will go through with his deal and actually make a profit for himself and his backers. But it's all small-time stuff; he never gets ahead of the game because he does it on shoestring methods and somebody else always owns the show.

You can see dozens of these adventurers gathered at luncheon at the Astor in New York any day. That is the headquarters of the movie fraternity—that and the Claridge. You'll see the big men of the business there and, naturally enough, Mr. Shoestring goes there, too. But he doesn't sit with the Goldwyn or Lasky or Morosoff crowd. They know him and they keep him at a distance.

THEY say a man is known by the company he keeps. You can carry that thought further and say that he isn't known by the company that keeps him. If they knew him, they wouldn't keep him.

LET us suppose, for the sake of clearer explanation, that you have decided to become a Mr. Shoestring yourself. You don't do it deliberately. You do it because you really think you have a good idea, only unfortunately you haven't money enough to do it across. Most of these men have good ideas. And, as I have said, nine times out of ten they really make some profit.

Your idea is, we will suppose, to take a series of very popular short stories that have been appearing in a magazine. Or you hit on a favorite cartoon series as good material to be movieized.

You've got to have a little money, of course. If it's the stories you are after, you go to the author and first make him a proposition—no cash but a generous share of the profits. But he will insist on some cash and a share besides. The magazines pay him quick cash and he doesn't like a gamble as you do.

All right; now you start your hunt for a backer with a little money. You get some one to start you and, of course, he has to have a liberal share of the profits besides getting his money back. But you are a natural gambler (that is, you are as fit as the average Mr. Shoestring), and you go ahead, form your company, incorporate and rent impressive offices.

MR. SHOESTRING always has to have impressive offices. It's only the millionaires that can afford to appear shabby. And you've got to pay cash for your offices and for your office help.

WHAT takes most of your ready cash out of bank. So you go to your star and make him a proposition for so much a week in actual coin and a share of the profits. He knows your kind. If he's a gambler, as many of them are, he'll take you up. He'll do it because your proposition is legitimate and there will probably be a margin of profit worth dividing.

Then you've got to rent studio space and you'll need some cash for that. And that about clears out your bank account and your favorite pastime of chasing your own promissory notes all around the city. You must have props, and it is appalling how many thousands of them you need just to produce a series of two-reel pictures.

You go to the prop man and talk him into a note proposition. Only you can't offer him a share of the profits because when you figure it up there's only a tiny margin left for yourself. The author, your backer and your star have taken it all.

But the prop man takes your notes and says nothing. He knows your kind and he acts accordingly.

You get a prop that can be bought for \$10 in cash and you are billed for \$15. You can't argue. You know you are going to keep the prop man waiting three months for his money. And that \$5 difference in price on several thousand props will become a serious matter when your productions are completed and you come to settle up.

FROM then on, your life becomes a nightmare of keeping prices down and finding new people who will take your notes. It would bring insanity to an ordinary man. But it is the breath of your life if you are a real Mr. Shoestring. It is the smoke of battle to the soldier or the tang of the salt sea to the mariner.

YOU see an agent about getting the other members of your cast and the extras. He knows you. He has been dealing with you and your brothers for years. He knows he will have to finance the people he sends to you and wait ninety days or more for the return of his money.

You want Leah Brinkley for your heavy woman. Ordinarily, if you had cash, you could get her for \$150 a week. But the agent informs you that she's getting \$200 now. It's useless for you to go to another agent for another heavy. He'll tell you the same thing.

So you sign Leah at \$200. And you sign an ingenue and a villain and all the rest of the cast at a proportionate increase.

The day comes when you want fifty extras and you perhaps a week. You phone the agent. He sends them.

But you aren't paying cash. At the end of the day you give her a slip of paper which is an order on the agent for her day's money. She hates that. You probably give her the slip at 5:30 and her agent's office closed at 5. She has to wait until 10 or 11 next morning for her money. And in these days New York that means going without dinner and breakfast more times than you would imagine.

By the time your series is completed, your author paid, your backer settled with, your star liquidated and agents and other creditors satisfied, you find that you have made money for everybody and have, perhaps, a couple of thousand dollars left for yourself.

But in all this time you have been chucking a bluff among the Astor fraternity and bluffs are expensive. It takes all of your share to settle up and re-establish your credit. So when you get another idea you have to do the same old thing all over again. And you never get anywhere.

I SAT in the office of a friend of mine in New York last week when Mr. Shoestring rushed in and hurried \$5 from my friend, went from me. "Forgot to get a check cashed," he explained. "Got a lunch date at the Astor."

We passed the Astor later. Mr. Shoestring was just helping his lunch quest into a magnificent limousine. My friend leaned over to me and whispered: "Demonstration car. He always has a demonstration when he's hard up and wants some one else to take his note."

And that particular Mr. Shoestring is president of four motion-picture companies, each one of which is making money for his associates. It's the gamble of it he loves. He simply can't help it.

SPECTATORS GASP AS DUMMY IS BURNT IN FIRE

THOUSANDS of spectators who thronged to the lot back of the Lasky Eastern studios in Astoria, Long Island, to see the burning of the dummy of a man, recently received thrills that are denied those who will see only the completed version of the picture.

The hottest night in July saw the destruction of the set, and the flames, which were given complete freedom for nearly twenty minutes, spread over the entire structure, the intense heat driving the spectators back from the ropes which kept them from the lot.

Throughout the blaze, Arthur Miller, the cameraman, stood on his platform. Once, when the fire swept about him, searching his face and hands and singeing his hair, he seized his precious camera, containing the valuable film, and leaped to the ground.

A gasp was heard from a group of onlookers as they saw Elsie Ferguson, one of the two stars of the picture, enter the burning set.

A moment later a figure, attired exactly as Miss Ferguson, fell to the floor and was lost in the smoke clouds. A wall fell in, covering the room where the star was last seen.

BUT for the nonchalance of Miller, who wiped the sweat from his eyes, showed a fresh stick of his illimitable supply of chewing gum between his teeth and continued with his cranking, the crowd might have become panic-stricken. They had seen or thought they had seen, a woman perish, and none of the company making the picture seemed concerned about the tragedy.

Miller explained it all when he said: "That dummy is a wonder. Look at her burn!"

The dummy destroyed in the scene

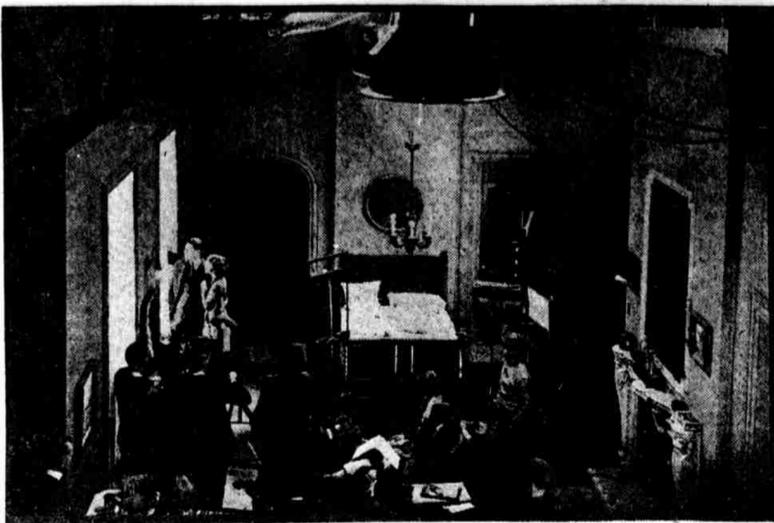
was dressed in clothes worn in earlier scenes by Miss Ferguson. The wax face was modeled from a large photograph of the star.

Members of the cast who appeared in the burning orphanage scene were unable to wear grease paint make-up because of the heat.



THE cast of principals in Douglas Fairbanks' most ambitious production of "The Three Musketeers," by Alexandre Dumas, which is nearing completion at Hollywood.

BIRD'S EYE VIEW OF MOVIE IN THE MAKING



IF YOU climbed to the top of one of the big Goldwyn stages and looked down at the filming of "Ace of Hearts" this is what you would see. Governor Morris, the author, is seated in the easy chair. Wallace Worsley, director, is standing at the right of the camera. The actors are John Bowers and Leatrice Joy.

SCENARIO WRITING OFFERS CHANCE FOR AMBITIOUS GIRLS

By RITA WEIMAN
(Rita Weiman is one of the most successful of America's young authors. She started in newspaper work in Philadelphia, then took up short story writing, turned out a successful play, "The Acquittal," and is now writing directly for the screen. "The Grim Comedian," by Miss Weiman, is now in production at the Goldwyn studios.)

THERE is no spot more fascinating than a motion-picture studio. The studio holds for the writer the charm of seeing the children of his imagination take form and live and breathe for him. It has the mystery, the thrill of the stage. But, like the theatre, it is not a playground, except as one would choose to run on the word "play," and I never do that if I can help it.

No work in the world requires more sincerity or greater concentration. It is an art, a mode of expression, both for actor and author, which demands thorough study of method so that the angles of what can be expressed and what cannot, according to the limits of the screen, may be understood.

TIME was when people labored under the delusion that "anything was good enough for the movies." Authors who would have labored night and day to make a play acceptable for the theatre, scribbled an idea on a scrap

Quaker City Girl



RITA WEIMAN

of paper or the back of an envelope and considered it quite acceptable for a picture play. That was why so many Johns rescued Lizzies from speeding trains when the industry was young.

Today motion-picture producers are demanding stories that are real, with the honest truth of human life, not with dime novelish pictured it, but with

that conflict of the soul which we meet in daily problems on all sides of us.

And so I should say to a young girl who really, sincerely, wants to become a scenario writer, exactly what I'd say to one starting out to become a writer of fiction or the drama.

Learn to know life as it is, and you'll learn to transcribe it to whatever medium you choose. The best way to go about that, I truly believe, is to do the thing that so many others, including myself, have done—work on a newspaper.

You will be assigned to all sorts of stories, pleasant and unpleasant, and you will learn dramatic forms. You will, above all, learn to sift the kernel of a story from its trimmings.

THEN, when you have a real idea to tell, put it in synopsis form and submit that to a motion-picture firm. It is not necessary that you know the technique of the screen to do this. If you have a vital, human story to give to the screen, and in that way learn into technical form themselves.

But I do advise any one having a photograph produced to work with the continuity writer who is preparing it for the screen, and in that way learn the motion-picture angle. I have learned more about screen technique while assisting in the preparation of such a photograph than I could have learned from a library of books on the subject could have taught me.

There is, by the way, another manner of becoming acquainted with scenario writing. Last year, while doing some work at one of the studios, I chatted with the secretary of an official of the company. This year I found her established as the secretary to the scenario editor and studying under his direction how to write scenarios.

She had started out as a stenographer only a few years ago, and through her earnestness and application is now on the way to making a place for herself among scenario writers. And she is not yet twenty-two.

That's why I'd write a slogan, Sincerity first above all things—and then hard work.

WHAT YOUR FAVORITE FILM STARS ARE DOING

Director Lloyd is shooting final scenes of "The Man From Lost River."

Richard Dix is recovering nicely from the operation on his left eye.

J. G. Hawley is spending his vacation at Big Bear, Calif.

Rupert Hughes is taking a vacation.

Jane Jennings, who has just finished "The Case of Becky," starring Constance Binney, has signed a contract to appear in an important role in a new Houdini production to be directed by Burton King.

Ann Forest has completed her contract with Lasky. Her future plans are unknown.

Juanita Hansen is to star in the five-reel feature to be made by the Famous Film Corporation at the Warner Brothers Studios.

Mabel Normand has completed work in "Molly O.," which the Senett forces expect to be his great success in "Mickey." She leaves Los Angeles for New York in a few days and then to London for a vacation. She will be back in Los Angeles about September 1.

Another Player in Italy
Joan Gordon, who made quite a success as Nomis in the "Queen of Sheba," has sailed for Italy to play an important part in "Nero," which J. Gordon Edwards is directing. Miss Gordon is a Southern girl, who had her first screen experience in "Sheba."

Mary Shaw's Second Film
J. Scarle Dawley, who is directing a new special production, has Mary Shaw for the leading feminine role. Miss Shaw has appeared in only one other screen production, and is declared to be a "find."

Latest Stars in New Play
Edna Murphy and Jennie Walker are making "Play Square." William K. Howard is directing it from a story by Jack Strawn.

Beloved Figures from Our Boyhood Romances Come to Life on Screen



Main row, beginning at left: A. J. Bonaventura (Svomey Franklin); De Rochefort (Boyd Irwin); the Cardinal (Nigel de Bruiler); Father Joseph (Lion Foff); Portos (George Seigmann); Aramis (Eugene Palette).

Alma Rubens Substitutes Leading Role for Seena Owen

Owing to illness, Seena Owen, who won so much praise for her work in the leading role in "The Woman God Changed," will not be able to enter the cast of "Find the Woman," the Arthur Somers Roche story now being filmed at Cosmopolitan's Astoria Studio. Alma Rubens will take the part Miss Owen was to take. Tom Terriss is directing. Others in the cast are Eileen Hoban, Harrison Ford, George MacQuarrie and Norman Kerry. Doty Hobart wrote the scenario.

Farnum for Fox



Dustin Farnum has been added to the roster of Fox stars, and a program of productions is now being arranged which will launch him.

"They should have left him alone long ago. If I had known that when I sent you there, by Heaven!" He pouted, and looked at me strangely.

"I pointed a gun in his face, eh?" He laughed queerly. "So that's what you do when men make love to you? Hm! Hm! You make me afraid of you!"

I smiled at him.

"Adrian!" I called.

"They call you 'The Little Panther,' don't they?" He moistened his lower lip with his tongue, a characteristic and not unpleasant trick of his. (Have you ever noticed it? I am not sure.)

"Pshaw! It's hands off! You're the most different sort of girl I've ever met!"

Doubtless that fascinated me, for he kept regarding me in a puzzled way. I understand now what was troubling him. I did not dream of it then.

"Listen!" he said suddenly, leaning toward me. "I said things had changed. Can you guess how? Why, well, I've been made a director, and, if you want a job, say the word!"

So that was it. Another actor had moved up a peg. That was the reason for the change in his clothes, his manner, his office. I laughed, delighted.

"I'm ready," I said. "Shall I begin now?"

He wheeled to his desk and pulled out his script, looked over the scenes to be taken and the list of characters.

"Of course," he muttered. "I can't start your set. You have to make good first. But there is a little love part

Answers to Questions From Movie Fans

MURRAY—You are quite mistaken about the actress in "Deception." It was not Pola Negri, but Henry Potter, who took the part of Anne Bolan. Pola Negri has appeared in "Passion" ("Gypsy Blood") and will soon be seen in "Sumurun."

FELICE—Marion Aye is Larry Seidman's leading lady. Wallace Reid has started work on the Champion, the stage play in which Grant Mitchell starred last year.

CHATTERBOX—"The Rosary" is to be filmed. Dore Davidson, who played the father in "Humoresque," will have a prominent part in "The Rosary."

CARLOTTA—The Russian girl who played the lead in "Prison Without Walls" was Marena Mannon. She is Russian on her father's side, but her mother is Italian.

The LOVE STORY of a MOVIE STAR

CHAPTER XIV

A FEW hours later, with a sort of last-stand desperation, I went over to X—Studio.

Two automobiles were shining in the glorious spring sunlight before the factory building, and a group of poor "supers," those tag-end actors who fill in and are mobs, lounged, waiting, round the doorway.

The entrance hall, too, was crowded, and buzzing with talk and motion. The telephone girl recognized me and smiled.

"You want to see Mr. Welles?" she asked.

I nodded. Her grin spread.

"Well, take a look around! I turned on my heel. He was standing behind me, smiling delightfully. I must have blushed with rosy happiness—a flood of glad relief and bounding joy and unquestioning admiration. He was leaning over me, holding my hand.

"Good work!" he said. "It's good to see you. How goes it? How's Beatty?"

I laughed.

"I've left him!"

"Left him? How so?"

I looked around quickly.

"Well, he's here. You see—so many people here."

"Come in. Follow me."

He swung open the door and I followed. This was heavenly! Suddenly the future opened for me again; I found a place in the world, and all my despair vanished. But what a change in Roland! To begin with, there was a transformation in his clothes; a change of quality—curious patent-leather shoes with cloth tops, a very fancy vest, rings on his fingers, and a new dominant quality, an extra self-satisfaction, and businesslike precision.

I followed him to "the floor," and then up an extra flight of stairs. We passed through a dark hall and he opened an office door.

He turned toward me, smiling.

"This doesn't look like a dressing-room, does it?"

"No," I said.

I had a glimpse of a business desk, rug on floor, pictures on walls, a couch, and comfortable chairs.

"Can you guess?" he asked.

"I was puzzled." He motioned me to a chair, and I sat into it. He, himself, sat at the desk and wheeled near me.

"Nella!" he said. "Nella! I'm so glad to see you. I was going to write you. I just got back two days ago. Things have changed! You, too. You've become very beautiful. You are growing up."

I smiled, though my teeth trembled. "My hands together. Didn't he guess even then how I loved him?"

"So you've left Beaver-Face. What happened?"

I turned away my face and told him the story. When I had finished, he smote the desk with his fist.

"The beast!" he snarled, his forehead taking a deep groove down the center. "You should have left him long ago. If I had known that when I sent you there, by Heaven!" He pouted, and looked at me strangely.

"I pointed a gun in his face, eh?" He laughed queerly. "So that's what you do when men make love to you? Hm! Hm! You make me afraid of you!"

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SLUMP HITS COAST; MOVIE SALARIES GET ON TOBOGGAN

By CONSTANCE PALMER
Hollywood, Calif.

TALK about slump! Ince is cutting the salaries of everybody who gets over a hundred dollars a week 25 per cent, and those who get under that 15 per cent. Goldwyn and Lasky are doing the same thing. If they aren't letting people out entirely.

Contracts don't seem to make very much difference these days. Like a carrot in front of a donkey's nose, they are all that sort of thing while on the way to British Columbia.

JOHN HARRON, known among his friends affectionately as "Johnny," is the brother of the late Robert Harron. Griffith player, Johnny is playing with Harry Carey in "Pardners," the story Mr. Carey has had in the back of his head for years and years. Luchin Hubbard, Universal's mystic, has been making a commercial turn, helped out into movie form.

Johnny—that's really who I started out to talk about—played with Mary Pickford in "Through the Back Door." At certain points in the picture, the uncanny resemblance to his brother, Haven't you noticed it, too? As yet, however, he is without his brother's death-feat reputation.

C. B. De Mille has gone to Paradise.

Prisilla Dean and her entire company have again set off on a location for the last scenes of "Confessions." They went to Oregon, out among the tall timbers, but failed to shoot a scene because of the weather. This time they hope to luck—keep their fingers crossed and all that sort of thing while on the way to British Columbia.

PHOTOPLAYS

- APOLLO 522 & THOMPSON STS. ALL-STAR CAST IN "THE DEVIL'S ANGEL"
- ARCADIA CHESTNUT BEL. 10TH ST. 10 A. M. to 11:15 P. M. IN "THE GREAT LOVER"
- ASTOR FRANKLIN & GIRARD AVE. ZEENA KEEFE AND SPECIAL CAST IN "PROXIES"
- BALTIMORE DIST. & BALTIMORE AVE. IN "PROXIES"
- BENN 64TH AND WOODLAND AVE. W. M. DE MILLE'S PRODUCTION IN "WHAT EVERY WOMAN KNOWS"
- BLUEBIRD Broad & Susquehanna Continues 2 until 11 THOMAS MEIGHAN IN "THE EASY ROAD"
- CAPITOL 722 MARKET ST. WILLIAM DE MILLE'S PRODUCTION IN "THE LOST ROMANCE"
- COLONIAL GIB. & Marketwood AVE. IN "SACRED AND PROFANE LOVE"
- DARBY THEATRE "MAY ROBERTS BISHOPART'S" "IT'S A GREAT LIFE"
- EMPRESS MAIN ST. DANLON IN "THE WITCHING HOUR"
- FAMILY THEATRE—1211 Market St. 8 A. M. to MIDNIGHT IN "DUCKS AND DRAKES"
- 56TH ST. THEATRE—Below Service NORMA TALMADGE IN "GHOSTS OF YESTERDAY"
- FRANKFORD 4716 FRANKFORD ALL-STAR CAST IN THOMAS MEIGHAN'S "MOTHER O' MINE"
- GLOBE 5001 MARKET ST. MADGE KENNEDY IN "THE HIGHEST BIDDER"
- GRANT 4022 GIRARD AVE. Weekly Bargain in Marshall Neilan's "DINTY"
- GREAT NORTHERN Broad St. & Erie ST. BETTY COMPSON IN "PRISONERS OF LOVE"
- IMPERIAL 60TH & WALNUT STS. JACK PICKFORD IN "THE MAN WHO HAD EVERYTHING"
- Lehigh Palace GERMANTOWN AVE. and THOMAS H. INCE'S "MOTHER O' MINE"
- LIBERTY BROAD & COLUMBIA AVE. D. W. GRIFFITH DAILY IN "DREAM STREET"
- OVERBROOK 6314 HAVENFORD AVENUE WALLACE REID IN "THE LOVE SPECIAL"
- PALACE 1214 MARKET STREET THOMAS MEIGHAN IN "WHITE AND UNMARRIED"
- PRINCESS 830 MARKET STREET EDITH ROBERTS AND ALL-STAR CAST IN "THUNDER ISLAND"
- REGENT MARKET ST. Below 17TH JEWEL GARMEN IN "THE SILVER LINING"
- RIALTO GERMANTOWN AVENUE W. M. DE MILLE'S PRODUCTION IN "WHAT EVERY WOMAN KNOWS"
- RUBY MARKET ST. BELOW 7TH DOROTHY DALTON IN "THE IDOL OF THE NORTH"
- SAVOY 1211 MARKET ST. ALICE LAKE IN "THE GREAT ESCAPE"
- SHERWOOD 54th & Baltimore AVE. FANNES O'LEARY GRIFFITH'S "The Nomads of the North"
- STANLEY MARKET AT 19TH INCE'S PARAMOUNT PICTURE "The Woman God Changed"
- STANTON MARKET Above 16TH PAULINE FREDERICK IN "ROADS OF DESTINY"
- 333 MARKET STREET THEATRE TOM MIX IN "A RIDIN' ROMANCE"
- VICTORIA MARKET ST. & 35TH ALLAN HALE AND IRVING RICH IN "THE VOICE IN THE DARK"

This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, hears that a young girl, Nella Williams, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own tragic love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells how, while a pianist in a country town, she met Welles when he made a "personal appearance" there, how he invited her to come to New York and how she would place her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town stock company for her experience, promising to see her often.

Kitty, a member of the company, proves her best friend to be the manager, whom she nicknames "Beaver Face," becomes obsessed with his attentions. She threatens him with a pistol, intending to send it to New York to find work.

Now Go On With the Story

In this; fellow loves a country girl, leaves her, comes to the city. One scene in a cottage, the other in the woods, "Stepping-Stones"—that's the name of the thing. You see, the boy is offered a place in his uncle's great business, and marries to an heiress; so he leaves his first love to come to town, loses his soul and only in old age goes back to the country. Then you've become old, too. But some one else will have to take that part. You could hardly look old, Nella.

We both laughed. An actor looked in at the door.

"Ho, all ready, and the camera-man cussing!"

"All right!" he said, rising and putting on his hat. "Let me see. Grab a ribbon somewhere and pin it on that hat, so that you can swing it on your arm."

I tore after him. All was excitement, all was joy. I could not believe in my luck;—but a job with Roland as director. I kept laughing under my breath. It seemed now as if I had been waiting all my life for this!

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- PALACE 1214 MARKET STREET THOMAS MEIGHAN IN "WHITE AND UNMARRIED"
- PRINCESS 830 MARKET STREET EDITH ROBERTS AND ALL-STAR CAST IN "THUNDER ISLAND"
- REGENT MARKET ST. Below 17TH JEWEL GARMEN IN "THE SILVER LINING"
- RIALTO GERMANTOWN AVENUE W. M. DE MILLE'S PRODUCTION IN "WHAT EVERY WOMAN KNOWS"
- RUBY MARKET ST. BELOW 7TH DOROTHY DALTON IN "THE IDOL OF THE NORTH"
- SAVOY 1211 MARKET ST. ALICE LAKE IN "THE GREAT ESCAPE"
- SHERWOOD 54th & Baltimore AVE. FANNES O'LEARY GRIFFITH'S "The Nomads of the North"
- STANLEY MARKET AT 19TH INCE'S PARAMOUNT PICTURE "The Woman God Changed"
- STANTON MARKET Above 16TH PAULINE FREDERICK IN "ROADS OF DESTINY"
- 333 MARKET STREET THEATRE TOM MIX IN "A RIDIN' ROMANCE"
- VICTORIA MARKET ST. & 35TH ALLAN HALE AND IRVING RICH IN "THE VOICE IN THE DARK"

Valentino to Play Sheik



RUDDOLPH VALENTINO

Jesse L. Lasky has announced Rudolph Valentino, who created a sensation by his work as Julio in "The Four Horsemen of the Apocalypse," has been engaged to play the title role in George Melford's picture, "The Sheik."

Just temporarily. Irma. That's the name of his mountain retreat. It's guarded by two associate mountaineers and a caretaker with a shotgun. De Mille cannot be reached by telephone or telegraph, and he makes a rule with whatever guests he admits to the sanctum sanctorum that if they merely mention business they will be fined, and that for charity.

When Al Christie was on his way to New York not long ago he ran across Douglas MacLean, who was personally appearing in St. Louis or some place. Douglas grasped Al firmly by the Christian arm and made him help out on the act.

This afternoon at the Orpheum I saw June Elvidge ex-movieite, in a dramatic role in which she is crystal-gazed and then arose up to say, "I cannot escape destiny." 'Tis Kismet! She has a nice figure!

REX INGRAM having finished "The Conquering Power," taken from "Eugenie Grandet" by Blaise Pascal, has gone to New York for a stay of several weeks. They say that "The Conquering Power" has some very remarkable photography of spirits, done without the aid of double exposure.

Bert Lytell is at work on "Junk," a Max Karger production. The story ran in the Saturday Evening Post, believe, and shows us life as lived in early California days. The day I saw him he was busily engaged in playing great counterpoint on the floor of the set, laid out in black and white tiles. This for his own amusement, not for the picture.

Edythe Chapman, seen often in Goldwyn Famous Players' productions, is also in "Junk," and Virginia Hill, that lovely brunette, is his leading woman. She is out here on her honeymoon.

But how's a feller going to eat until fall? I ask you. There are no justifications.

Universal is offering \$50 to the brave man who will leap into the ocean and capture "em a shark and bring him in alive for Frank Mayo's picture, "The Sheik Master." Then Mr. Mayo will, with his trusty knife, kill Mr. Shark. Any offers for the job?

Prisilla Dean and her entire company have again set off on a location for the last scenes of "Confessions." They went to Oregon, out among the tall timbers, but failed to shoot a scene because of the weather. This time they hope to luck—keep their fingers crossed and all that sort of thing while on the way to British Columbia.

PHOTOPLAYS

- APOLLO 522 & THOMPSON STS. ALL-STAR CAST IN "THE DEVIL'S ANGEL"
- ARCADIA CHESTNUT BEL. 10TH ST. 10 A. M. to 11:15 P. M. IN "THE GREAT LOVER"
- ASTOR FRANKLIN & GIRARD AVE. ZEENA KEEFE AND SPECIAL CAST IN "PROXIES"
- BALTIMORE DIST. & BALTIMORE AVE. IN "PROXIES"
- BENN 64TH AND WOODLAND AVE. W. M. DE MILLE'S PRODUCTION IN "WHAT EVERY WOMAN KNOWS"
- BLUEBIRD Broad & Susquehanna Continues 2 until 11 THOMAS MEIGHAN IN "THE EASY ROAD"
- CAPITOL 722 MARKET ST. WILLIAM DE MILLE'S PRODUCTION IN "THE LOST ROMANCE"
- COLONIAL GIB. & Marketwood AVE. IN "SACRED AND PROFANE LOVE"
- DARBY THEATRE "MAY ROBERTS BISHOPART'S" "IT'S A GREAT LIFE"